

THE QUAVÉR,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

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[One Penny.]

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TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

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An American Song Writer.

Concluded from Page 242.

IN "Old Folks at Home" Foster hoped, and even expected, to rival "Home, Sweet Home," which he always considered was written contrary to the rules of pure melody. He could never account for its popularity, and the enthusiasm and emotion with which it was received on every occasion. Perhaps, had he not made the words of his song local, by the mention of the "Suwanee River," there might have been a chance of its equalling, or at least approaching, the song it was intended to eclipse; for it is a simple, touching, and beautiful composition. But few have dared to follow where Foster failed, and "Home, Sweet Home" will stand secure, the home song of the world.

In looking over the titles of his pieces, it is curious and pleasant to notice how often the name "Jenny" occurs. As many as ten are woven about that loved name—the name of his wife. She was the daughter of the late Dr. McDowell, of Pittsburg, "Little Jenny Dow," as she is called in one of his songs. He not only sang his wife's praises, but always spoke of her in the fondest terms; he used to say that she it was who, then a bright-eyed, merry little girl, inspired his soul with song, and made him long to attune it to the music of her voice. "Jenny is coming o'er the green," recalling the happy time when he waited for her coming, was always a great favourite with him, and when asked to sing, if he yielded at all, which was but rarely, that was most likely to be his choice. His voice was then of small compass and little power, yet he sang so tenderly and earnestly that the effect was always pleasing.

"Old Folks at Home," the best selling song he ever composed—in fact, the most profitable piece of music published in this country prior to the Rebellion—was, in the tenth edition,

accredited on its title-page to E. P. Christy, of minstrel notoriety. For this privilege he is said to have paid Foster a considerable sum.

Foster was a poet, as his songs attest, the words of nearly every one of his songs being of his own composition, and many of them are beautiful, though simple. "My old Kentucky home, good night," was thought worthy of a place in Bryant's "Library of Poetry and Song," but Foster receives no credit, though it was undoubtedly written by him.

The accident, a severe fall, which terminated poor Foster's life, occurred at the American Hotel, in the Bowery, on the morning of the 10th of January, 1864. He was immediately carried to Bellevue Hospital, where he lingered but three days. In his waking hours he was scarcely ever unconscious as to what was passing about him, but often conversed easily, and on his customary topics. He laid out plans for the future, for he seemed to have no idea that death was at the door. On the morning of the 13th, the attendant came to dress his wounds, and, in answer to some objections, said he would be careful not to hurt him. "Oh, wait till to-morrow," whispered Foster. These were his last words. A gasp followed, his head fell back, and he sank dead in the attendant's arms. At Pittsburg, his native city, interesting and imposing ceremonies were held in his honour. A large concourse of people, eager to do homage to the memory of their gifted townsman, attended the funeral, and accompanied the remains to the grave. Many of his popular songs were then performed, among them that exquisite serenade, "Come where my love lies dreaming"—his most elaborate and artistic composition.

The Rev. J. B. Dykes.



THE late Rev. John Bacchus Dykes was born in 1823, the son of a bank manager, and the grandson of the vicar of St. John's Church, Hull. His mother was the aunt of a Church of England minister, and his grandmother was the daughter of a celebrated surgeon practising in Leeds, whose brother was Norrissean Professor of Divinity at Cambridge. The very fact of his practising at the organ in his grandfather's church, and his extraordinary gift of extempore

playing at that age, indicated the presence of that innate power which has invariably characterized musical genius in its infancy, and evidenced the deep root the pursuit and love of music for its own sake had been in the infant mind of young Dykes. When seventeen years of age he was sent to the West Riding Proprietary School at Wakefield, where his name frequently appears in the prizeman's list. In October, 1843, he matriculated at St. Katherine's Hall, Cambridge, and was elected a Yorkshire scholar of the college. At

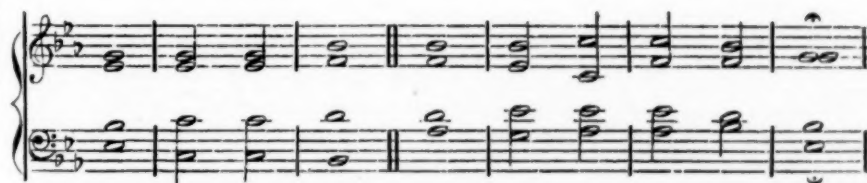
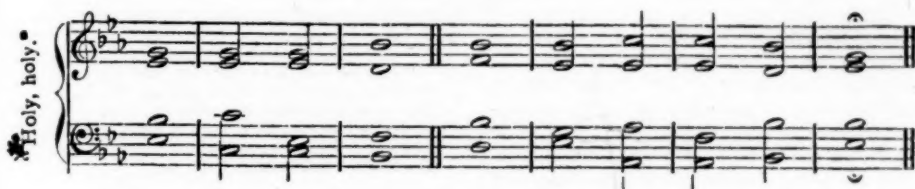
Cambridge there had recently been formed a small musical society, of which Mr. Dykes became a member. His enthusiasm soon infused new life, and the society extended its membership, under the style of the Cambridge University Musical Society. Mr. Dykes was unanimously chosen conductor, and under his able management the society very greatly prospered, one of the leading members being Sir William Thompson, F.R.S. Mr. Dykes' musical attainments caused his presence to be in great requisition by eminent members of the University and the principal residents in the town, and from his numerous engagements he soon found that it was necessary for him to husband almost every moment of his time. This he is stated to have done so well that the amount of steady reading he accomplished was extraordinary. Though he had to prepare his college lectures as well as his work for his private tutor, the Rev. Percival Frost, he always found time daily to devote to a certain amount of exegetical as well as devotional study of the New Testament or the Psalms.

In 1862 his precentorship of Durham Cathedral terminated by his acceptance of the Vicarage of St. Oswald's, Durham, with which he held also his minor canonry, and retained both up to the time of his death in 1876. His unceasing labours in the parish of St. Oswald's are lovingly remembered by his parishioners, and many are the nameless acts of kindness which his death has brought to light. What he was in that large parish, and how he gradually raised the whole tone of the services, attracting large congregations, is well known "Beyond his own parish," Dean Lake says of him, "no place owed Dr. Dykes more gratitude, or was more a witness to his zealous labours than Durham Cathedral. Eminently qualified by his genius to conduct its noble services, no man could better appreciate their religious power or beauty, and no man regarded his office in a more religious light and laboured more personally to make those who attended and who assisted in them feel that to sing the praise and glory of God is an essential function and part of God's worship. And surely to have thus tuned the hymns and struck as it were the keynote of adoration, was to hold no small place in the church." Commenting upon the words of the Dean, a musical contemporary says:—"Probably no cathedral precentor has ever done more than Dr. Dykes for the ecclesiastical art with which his calling so specially identified him; although the music he wrote was not of the 'cathedral school,' it was marked by the most perfect fitness for the end in view, which ever distinguishes the true artist, whether it is in the church or in the world."

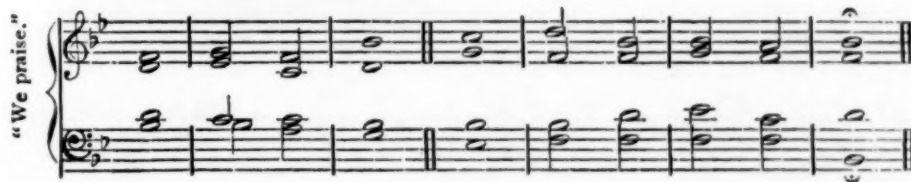
It is chiefly as a hymn-tune writer that the late Dr. Dykes is known to the world. His influence on the progress of hymnody is not confined to the Anglican Church alone, to which he belonged, but permeates every section of the Nonconformist body. Dr. Allon, in a letter to the *Guardian*, pens a graceful tribute of appreciation from the Nonconformist bodies, whilst offering his subscription to the fund raised on behalf of the widow and family of Dr. Dykes, "as an expression of common gratitude for his rich and precious contributions to the worship-song of almost all English-speaking congregations. I venture to say that they are valued and used as much in Nonconformist congregations as in those of his own church. I doubt whether in the kingdom there is any Nonconformist church—and certainly there are very few Nonconformist families—in which they are not sung." His influence can be traced in two directions, on the hymn-writers and upon the congregations singing these tunes. He was the master hand that gave life and freedom to hymn-tune writing. His followers are legion: his equals are few. Stainer and Barnby, the editors of the Hymnary, have at times divided honours with Dr. Dykes in hymn-tune composition, and frequently it has been difficult to distinguish, where names have been suppressed, which of these three were the authors of new tunes introduced into hymnody.

As is well known, Dr. Dykes was a great contributor to, and took an active part in the compilation of, "Hymns Ancient and Modern." Indeed, it is believed, and with much truth, that his constitution, never very strong, was further weakened by the extent of his labour and the untiring energy he put forth in connection with that book. If we take up any hymn-book in which the tunes are given, and turn to the preface, we find thanks, often the highest eulogy, given by the compilers to Dr. Dykes. * * Dr. Dykes has left many unpublished M.S. tunes among his numerous friends; and some beautiful single and double chants, and two settings of the Te Deum, each to four chants. The finest of the double chants may be heard in Durham Cathedral, at evening, on the 23rd of every month, to Psalms 114 and 115.

We have been favoured with a series of four single chants to the Te Deum, which have never been published. They admirably bring out the sense of the words in each of the author's divisions of this sublime hymn of St. Ambrose. The following is a *fac simile* of the author's first complete copy:—



On the back of the manuscript is the following in pencil, which shows the working of the author's mind in the composition—



Though popularly known as a hymn-tune writer, Dr. Dykes has given to the world several large and elaborate compositions. * * He is excelled by no modern composer in the judicious use of the organ in his various compositions, and in this particular they are worthy of the most careful consideration. This peculiarity is chiefly traceable to his great skill as an accompanist. For weeks together he used to take the organ for the late Dr. Henshaw, organist of Durham Cathedral, a gentleman

who was foremost in his profession. Those who have heard him play throughout the cathedral service at Durham, or his own parish church service, will bear out our testimony to his pre-eminent abilities in that direction. The marvellous powers of extempore performance he exhibited in his boyhood unmis- takeably expanded as his years advanced. Never will be forgotten his introduction to the anthem, his voluntary after the psalm, and perhaps above all his short extempore pieces

played during the communion service—perfect as regards form, often a golden melody floating in the richest sea of harmony; and frequently subject to the clearest thematic treatment. A few songs composed by Dr. Dykes exist in MS., models of elegance, full of poetic conceptions and happy accompaniments. It is to be hoped that these, together with other unpublished MSS., will ere long be gathered together for publication.

Such is a brief epitome of the life of Dr. Dykes, whose career peacefully closed on the 22nd January, 1876.

"His soul was like a star that dwelt apart:
He had a voice whose sound was like the sea,
Pure as the naked heavens, majestic, free,
So did he travel on life's common way
In cheerful godliness: and yet his heart
The lowliest duties on itself did lay."

Newcastle Chronicle.

The Pioneers of the Singing Movement.

Continued from page 234.

OUR March number contained the conclusion of Mainzer's remarks on Gaelic psalm-tunes; and in order to render them more intelligible to readers, we now print a copy of one of the tunes as it appears in the work to which Mainzer's essay forms a preface—viz., "Coleshill," a very old tune supposed

by some to be the original form of "Dundee" or "Windsor." It will be observed that the rendering here given bears out the statement in "First Steps in Musical Composition," paragraph 184 s (QUAVER, No. 10), respecting the LA-SOL-MI ending of the first and third lines of this tune.

The musical score is written for two parts: Precentor and Congregation. It consists of eight staves of music. The first staff is for the Precentor in 6/8 time, followed by the Congregation in 4/4 time. The second staff continues the Precentor part, followed by the Congregation. The third staff shows the Precentor part with a key signature change to two flats (B-flat and E-flat) and a time signature change to 2/4. The fourth staff continues the Congregation part. The fifth staff shows the Precentor part in 2/4 time, followed by the Congregation. The sixth staff continues the Congregation part. The seventh staff shows the Precentor part in 2/4 time, followed by the Congregation. The eighth staff continues the Congregation part. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

As the controversy (already alluded to at page 200) respecting the paternity of these tunes has long ago ceased, it is unnecessary to revive it here; and the question as to whether the Gaelic version is the original, or the copy, may be left to those of our readers who are interested therein. We may mention, however, that the whole matter has evidently had an importance assigned to it far beyond what it deserves. The simple fact is that the "flourishes" were the result of the absurdly slow rate at which the tunes were sung. To an unpractised voice slow *sostenuto* singing is extremely laborious, and the flesh being weak, precentors were frequently compelled to adopt a more florid style. But, so far from the "flourishes" forming a proper part of the tune, it was understood that each precentor had his own set—that is each precentor of standing, for the smaller men simply imitated the performances of those whom they looked upon as models. The "flourish" held to the tune a relation much the same as that which a cadenza holds to an aria; only, instead of reserving his cadenza for a final effort, the precentor lived, so to speak, in a state of perpetual cadenza, every note in the tune

serving as a sort of peg whereon to hang a whole bunch of notes.

Further, the collector of "Gaelic Psalm Tunes" has collected rather too much—Mainzer could not be expected to know, but the author of the book ought to have been aware, that the portions "sung" by the precentor alone, which have been so carefully preserved, are merely the highland way of "lining out" the words. To an operative stone-mason, who knew nothing of music, there was an imminent danger of "losing the key" during the reading of the line; moreover, to change from the singing voice to the reading, and *vice versa*, repeatedly, was somewhat of a feat. To overcome which difficulties the words were *intoned*; each precentor, doubtless, having his own particular cadences, just as each street-crier through long habit settles down into a sing-song of his own. But all this has nothing to do with the tune, and the compiler might with as much reason have chronicled the preliminary pinch of snuff (stating whether black or brown), or expressed in musical notation the sonorous "ahem" with which the precentor prefaced his performance.

MONTHLY NOTES.

BACH'S "Passion" Music was performed at a special Service held in the Wesleyan Chapel, Liverpool Road, London, on April 9th. On Good Friday, Rossini's *Stabat Mater*, with Ball's English words (*Tribulation*), was rendered at St. Peter's Church, Bayswater, London.

A successful concert, including a selection from *Elijah* was given at St. Saviour's Mission Room, South Hampstead, under the direction of Mr. John Blockley, jun. The singing of two duets of Rubinstein's, by the Misses Blockley, formed one of the features of the second part of the performance, in which Mr. Blockley's Amateur Choral Union also sang with excellent effect.

At Exeter Hall, on April 28th, the Sacred Harmonic Society performed Costa's *Eli*.

Mr. William Arthur Brown Lunn (known to the public as Arthur Wallbridge) died on the 4th of April: he was the author of an ingenious system of musical notation, which has been favourably reviewed in many quarters. Mr. Lunn also possessed high literary tastes and acquirements, as displayed in his "Torrington Hall," his clever series of sketches, entitled "Jest and Earnest," and various contributions

to "Douglas Jerrold's Shilling Magazine," and other serials.

A memorial window, erected in St. Patrick's Cathedral, Dublin, in honour of Balfe the operatic composer, was unveiled on Saturday afternoon, April 9th, by her Grace the Duchess of Marlborough. The window represents Erin leaning on a harp and crowning with a wreath of laurel the bust of the musician: it bears the following inscription:—"In memory of Michael William Balfe, born in Dublin, May 15, 1808; died at Rowney Abbey, Hertfordshire, October 20th, 1870; the most celebrated and genial and beloved of Irish musicians. Erected April, 1879, by R. P. Stewart, Knight, Mus. Doc., one of the Vicars Choral."

On Saturday evening, April 12th, the Mayor of Birmingham (Alderman Collings) gave the first of a series of four free concerts—two vocal and two instrumental—which are intended for the benefit of persons too poor to purchase the luxury of hearing high class music. The invitations, to the number of over 2,000, were distributed through the agency of ministers and borough officials, and were eagerly sought after and responded to. This performance was of a vocal character, sacred and secular, consisting of songs and choruses, in which latter the members of the Birmingham Festival Choral Society were the executants.

THE QUAVER.

THE
CHORAL PRIMER,

A Course of Elementary Training on the
LETTER-NOTE METHOD.

In Wrapper, or in Penny Numbers, price Sixpence.

PREFACE.



LETTER-NOTE endeavours fully to carry out the principle that there is, in reality, but one *scale* in music, although that scale can be employed in various *keys* and in different *modes*, and by its aid all the thorny questions which hamper the steps of the beginner respecting clefs, keys, accidentals, etc., are removed from his path. As an assistance to the pupil, Letter-note appends to the ordinary notes the sol-fa initials, DO invariably representing the major tonic, thus rendering the stave as easy to the young singer as any of the new notations at present in existence. The public will in due time discover that the stave-notation is preferable for all purposes. For the use of the pianist, harmoniumist, or organist, it is incomparably superior; to the sight-singer, even the ordinary un-lettered stave has numerous advantages provided only its principles are *mastered*; while the stave, with the addition of the sol-fa initials, provides the elementary singer with all the information he requires respecting the key-relationship of the notes. Letter-note, therefore, gives the pupil every advantage he can obtain from a notation specially devised to meet his needs; aids him further by the picture of rising and falling notes which it presents; and, when written in condensed score, provides a notation as cheap as the cheapest, as easy as the easiest, and, moreover, one which every pianist or organist can play from without inconvenience.

As regards the manner in which these principles are carried out in the present work, it rests with the public to judge. The object throughout has been to teach only one new thing at a time, to teach it intelligibly and thoroughly, and when taught to keep it in practice as far as convenient.

A large proportion of the Songs and Exercises has been written for the work, and the whole is copyright either in melody, words, or arrangement.

Those practical men, the Teachers, need not be reminded that there are two ways of using a book: one is to work *with* it, the other *against* it, and great is the difference in the result. It is taken for granted that no Teacher in his senses will think of using this work on any other principle than that known as the "tonic," "do for the key-note," or "moveable do."

The Author begs to return his sincere thanks to all Teachers who have, in large classes or in small, at any time from its first publication in 1863 to the present time, used the works of the Letter-note Method.

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